

Current Week's Attractions at Leading Washington Theaters

THE WHITE SLAVE Hysteria HAS AT LAST COME UNDER OUR PERSONAL CARE

"Little Lost Sister" First of Sensational Group of Plays to Be Produced Here—Billie Burke Here in New Maughan Comedy.

By JULIA CHANDLER MANZ.

If there is a man, woman, or child who falls into a pit of vice in this twentieth century let them not blame the theaters. Let them not rise up and say, "I didn't know," for if there is one isolated danger in all the world to which they have not been informed by the modern dramatists it would take more than the physical eye to discover it. Frankness is the dominating characteristic of the present theatrical season. Nothing is left veiled. An investigator of crime tells us that there are "50,000 girls in the United States who annually disappear into white slavery." Since the production of "The Lure" in New York plays dealing with this, the lowest strata of social life, have multiplied to an extent perhaps not realized by us because, until this week, the white slave hysteria has not come under our personal care. Certainly even the better class theaters of New York and Chicago have been packed since the inauguration of the present theatrical season with a morbidly curious public eager to see such unsanitized exploitations of vice conditions as are contained in "The Lure," "The Flight," and "Little Lost Sister." And now the "movies" have fallen in line. A big electric sign in front of Weber's Theater, New York, announced a new big photoplay last week called "Traffic in Souls," which is reported to be a most sensational and realistic presentation of the white slave evil.

Not satisfied with the number of folk who can be reached through the theater, Miss Virginia Brooks, the noted vice fighter whose book, "Little Lost Sister," will be presented in dramatic form at the Academy Theater this week, will distribute 1,000 free copies of her story among homes for girls and public institutions early in December. Whether we do or do not believe that the number of stupid, foolish, and ignorant girls is sufficient to warrant the present campaign against the white slave vice we must admit that such sensational episodes make a theme of absorbing interest when judiciously presented in a play.

It was from Miss Brooks' series of articles written for a Chicago newspaper that E. E. Ross, the dramatist and producer made the "Little Lost Sister" drama which shifts from the unassuming small town home of a virtuous girl to a Chicago hotel for which latter she leaves her parental roof with a white slave recruit.

Because of the virile manner in which the subject is handled in both book and play "Little Lost Sister" has created a sensation second only to that of "The Lure." Enthusiasm, if expressed for a worthy object, is a good thing, but one can have a superabundance of even a good thing. Granted that sociological conditions are such as to justify such dramas as "The Lure," "The Flight," "Rachel Crothers' new play 'Ourselves,' " "Little Lost Sister," and scores of others dealing with the gutter; and that ignorance in this enlightened age is such as to justify "Damaged Goods" and its echo "The Blindness of Virtue"—even granting all this, which we do with incredulity, there are still many glad that there are left many producers who are concerned with selling public attention to the commonplaces of growth in beautiful subjects upon which to build a drama, of which there is no more notable example than "The Blue Bird," which returns to the Belasco Theater this week. When the New Theater production first came to us in the fall of 1911 it was in the first flush of its New York triumph, having long ago a record of 28 performances at the New and Majestic Theaters, New York, the first season, and having come back to the New (renamed the Century) Theater that same fall.

Winthrop Ames, as the director of the New Theater, in a moment, controlled "The Blue Bird" rights and leased its scenery and effects to the road producers. An inkling of the fantasy's touring career was furnished by the first Washington engagement, the receipts of which totaled \$14,000 on the single week. Thence the spectacle started north, east, and west, playing to the capacity of the respective theaters in Boston, Montreal, Toronto, Pittsburgh, Cleveland, Detroit, and Chicago. The second road season, a trip to the Pacific coast was taken. During the two seasons the single company played about 50 performances, and, in all, nearly a million playgoers, and took in \$750,000—a record for a non-operatic attraction in this country.

Several unusual circumstances are connected with the tour. First, Masterlinck's royalty amounts to 10 per cent, an unusually high percentage of the takings. He is richer by \$175,000 as the result of the three years' run. Next, the enormous rental of \$50 per week was paid for the production itself. This was subsequently commuted by a cash payment in five figures, the Shuberts buying the effects outright. Despite these heavy charges, the \$1,000 a week for railroading, and the big salary list providing for a hundred people, "The Blue Bird" was a big financial winner for its American proprietors.

Looking over the world's map, it is interesting to note that Russia alone vies with the United States in the total number of "Blue Bird" performances given and in country-wide popularity. But since Winthrop Ames made the New York production, almost every other world-capital has presented "The Blue Bird" spectacularly. Paris gave it in the spring of 1911 with Mme. George LeBlanc Masterlinck, the author's wife, in the role of Light. London revived it the following holidays as a Christmas pantomime. Tokyo had it for six months in a Japanese version. Finally in January of this year Max Reinhardt made a notable German production at the Deutsche Theater, Berlin, simultaneously as it happened, with the first visit of the American company to San Francisco. Thus Masterlinck has circled the earth with his happiness, the delicious, and sunny optimism of the play.

having been carried to the most remote climes.

Another pleasant feature of the current week is Charles Frohman's production of W. Somerset Maughan's new comedy, "The Land of Promise," with charming Billie Burke in the leading role.

Tomorrow night's performance at the New National Theater will be the practical premiere of the piece, although Miss Burke presented it several times up in New England last week—performances which were largely in the way of dress rehearsals.

"The Land of Promise" was accepted by Miss Burke on the condition that she be allowed to play it in America before any English actress appeared in it. You see, she knew Mr. Maughan. At his other pieces like "Mrs. Dot," "Lady Frederick," "Jack Straw," and "Penelope" had run for months in London before America saw them. When Miss Burke played "Mrs. Dot" over her comments on her success were inevitably qualified.

"Miss Burke is charming," they'd say, "but it really is a Temperament." "I liked Billie Burke," she was rather young—Marie Tempest must have been ideal.

And, of course, we all know that comparisons are more odious to a charming young actress who is satisfied with ambition than to anybody else on earth. Well, there will not be any of that sort of thing in "The Land of Promise." If Miss Burke is not sent to London by Mr. Frohman to play the part, whoever does play it there will have to stand comparison with the original performance here, and no matter how capable the second actress in a role may be, she usually gets the worst of it, so you see there is method in Miss Burke's insistence that she be given the first whack at the new Maughan comedy.

We are familiar with Mr. Maughan's work. Miss Burke did "Mrs. Dot" here; Ethel Barrymore was seen in "Lady Frederick," John Drew appeared as "Jack Straw," and Marie Tempest did "Penelope." They were all entertaining plays, filled with bright lines, funny situations, with nothing to excite one's mind to the point of insomnia.

"When Mr. Maughan started out he didn't write that sort of play at all. His first long piece was called 'A Man of Honor,' and no London manager would touch it with a ten-foot pole. Then he came forward with 'Lady Frederick,' which was produced at once. After that their effort to see Mr. Maughan, who speedily became the lion of the day.

As for his new play, "The Land of Promise," which the dramatist wrote for Miss Burke, it is changed to be very different from his smart drawing-room pieces. Certainly it deals with a different sort of people, whose lives are spent in an environment very foreign to that of the dramatist's other plays.

The scenes of the new piece are laid in Western Canada—"The Kitchen of Edward Marsh's Farm at Dyer, Manitoba," reads the program, and "Frank Taylor's shack at Frontier, Manitoba." Doesn't sound much like "The Lounge of the Grand Babylon Hotel" or "Morning Room at Taverner, the Parker-Jennings Place in Cheshire," or "Mrs. Worthing's Villa on the Thames," as the programs of some of his other plays read, does it? Nor is there a duke, nor an earl, nor even a sir in the list of characters.

The heroine is a young English woman who has to earn her own living, and comes out to "The Land of Promise" for that purpose. She has some very trying experiences in Manitoba, but she comes out on top for she's a heroine, you know; the piece is a comedy, and the theme sounds doubly enticing with Miss Burke's undeniable charm to augment it!

Vaughan Keater's tremendously popular novel, "The Prodigal Judge," has been dramatized by George Middleton, and comes to the Columbia Theater this week, with George Fawcett in the lovable and fascinating character of the hero, Judge Slocum Price. Mr. Fawcett, who is one of our most capable character actors, enjoys the distinction accorded few of the American stage, of having received the "Award of Merit," a favor much sought and valued by the actor-folk of London. The award was made during Mr. Fawcett's London engagement in 1908, while appearing as Big Bill in "The Squaw Man," presented in the British metropolis under the title of "The White Man."

In the Keater story of mingled laughter and pathos, it is claimed for Mr. Fawcett that he has the most congenial characterization of his notable career.

The company are George C. Staley, Robert Thorn, Thomas V. Morrison, Arthur C. Davis, Ed. H. Thompson, Thomas Ashton, Castle, Harry Douglas, Ed. Stevens, and Mrs. Roy Burton.

Poll's—"St. Elmo."
The Poll Players will present this week "St. Elmo," Willard Holcomb's dramatization of Augusta Evans' novel of ante-bellum days in the South. "St. Elmo" is a story that is well known to every man and woman of middle age, because of the immense popularity of the novel twenty-five years ago, and to many of the younger generation to whom it has been handed down by their parents. It is a gripping, forceful story of the influence of an innocent young girl over a brilliant and dissipated man in his early thirties. The story loses nothing of its strength in being transferred to the stage. The Poll Players are admirably equipped for the performance of this play. Richard Hulher will appear in the title role in which he will have an opportunity to display his ability as a romantic actor. Letitia Jewel will play the part of Edna Earl. Theodore Roberts will again appear in a strong character part, that of Aaron Hunt, the blasé, smooth, William D. Corbett, who has just joined the Poll Players, will have the role he created in the original production, that of the Rev. Mr. Hammond.

B. F. Keith's—High-Class Vaudeville.
An elaborate observance of the thirtieth anniversary of this week of the establishment of high-class vaudeville by B. F. Keith in Boston in 1883 will be celebrated at B. F. Keith's Theater here. The conspicuous features of the bill are Gus Edwards, Valerie Bergere, Doris Wilson, Beaumont and Arnold, and the motion picture "The Army-Navy football game yesterday." The "song king," Gus Edwards, composer of over a thousand American "folk songs," will himself appear as the singing and dancing center of twenty-five typical Edwards boy and girl comedians, featuring "The Song Revers of 1913."

The added stellar attraction will be the former Belasco star, Valerie Bergere, who will be seen in Victor Smalley's dramatic play-let entitled "Judgment." Third in ranking order are Doris Wilson and the comedienne, featuring "The Looking Glass," a very novel and refreshing musical comedy. Jack Tague comically characterizes the trio. Bertie Beaumont and Jack Arnold are newcomers in the headline division. They will offer "A Bit of Musical Comedy," for which Mr. Arnold wrote both lyrics and music. Motion pictures "The Army-Navy football game will be shown. Other features will be Volinsky, the eccentric violin and piano virtuoso; Cantwell and Reta Walker, Meredith and "Shooter," Ours, the prima donna of the swinging trapeze, and the Pathe pictures.

Academy—"Little Lost Sister."
"Little Lost Sister," one of the cuttiest, wisest, and most popular plays now on, will open a week's engagement at the Academy Theater tomorrow night.

Virginia Brooks wrote the story, which E. E. Ross has dramatized. Miss Brooks gathered her material for it in the sensational fight she made for a moral clean-up in Westchester, New York, in a serial story which appeared in a Chicago newspaper, and later in book form, she exposed the white slave trade in its hideousness, and showed how the powers of evil preyed upon the helplessness of working girls through the insidious "cadet" system.

In the play the little lost sister is a real working girl who makes a tragic mistake, and is left out of the big city. Here she is set upon in her loneliness and poverty, and is driven to desperation by forces that are masked by respectability.

Cecilia Jacques, an emotional actress of note, has the title role in the play. In the cast are Katherine Miller, Marguerite Allen, Elsie Greco, Ralph Nicklow, Law A. Warner, Mitchell Ingraham, and others.

The company is of unusual strength and has been very favorably received by critics of this, its first, road tour.

Gaiety—"The Happy Widows."
The Gaiety Theater offers Joseph K. Watson and Will H. Cohen with "The Happy Widows" company as the attraction for this week.

The piece is a travesty upon the present state of the action taken where the great part of the action takes place. Act one shows the home of Florida, an heiress, played by Helen Van Buren. Brushy and Ruskay, played by Watson and Cohen, unfortunately give her their assistance. Their acts of amusing adventures and frequent dialogues carry them well into the battlefield scene in act two.

Garden—"The Shepherd of the Hills."
"The Shepherd of the Hills," a dramatization of Harold Bell Wright's book, will be the attraction at the Academy next week. This story of the Ozark Mountains has proved very popular in novel form, and as a play it is said that its success last season has exceeded the popularity of the book. Messrs. Gaskill & MacVitty, the producers, have given it a beautiful scenic mounting, the mountains of the Ozarks lending them-

elves to the best there is in the scenic artist's art. The cast has been carefully selected and is said to be unique in type.

Gaiety—"From Riches to Rags."
The Golden Crock company will present "From Riches to Rags," a musical version in two acts, book by George Totten Smith, and music by James C. Fulton, as the attraction at the Gaiety next week. Frank A. Burt, impersonator, and Frank Dobson, comedian and dancer, with Maude Rockwell, prima donna, head the list of principals. The Golden Imperial Russian dancers, the Hippodrome Four, and a long list of vaudeville specialties are included in the program.

Garden—Feature Films.
Mr. Tom Moore has secured for showing at his Garden Theater "Little Mary Pickford in the greatest success of her career, 'Caprice.'" This picture will be shown only on Wednesday, and on Thursday and Friday the latest release of the famous Players' Film Company, "Leak Kleckha," with Carlotta Nelson in the name part. The Garden Symphony Orchestra will render appropriate melodies for all of these photo-dramas.

COMES FROM SOUTH SEAS TO PLAY ROLE
An interesting figure in the great "Blue Bird" production, now on view locally, is a little miss from Sydney, Australia. Editha Kelly came all the way from the South Seas to play the role of Myrtil in Masterlinck's fantasy. She is the principal newcomer in "The Blue Bird" company, most of the others having been seen here before. Masterlinck's fantasy, her stage opposite in the role of Tityl, hails from London, England.

The little actress made her first appearance in one of the organizations directed by J. C. Williamson, the Australian theatrical manager. She took successfully the part of the infant Trouble in "Madam Butterfly." Later she was cast for more important juveniles, a copy of "The Blue Bird" fell into her hands. After following the young heroine in her adventures to the very last page of the book, she exclaimed in two accents: "I shall play Myrtil!" Two years later the ambition was realized.

Editha Kelly and Burford Hamden—the girl and boy heroine of the fantasy—are inseparable companions. This week they will do Washington together. Burford taking many snapshots of the nation's capital and Editha leading in the frequent shopping expeditions to buy Christmas gifts for their friends overseas.

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The presenting of "Little Lost Sister," a "dram" play, widely indorsed by investigators, improvement leagues, and anti-vice societies, has been somewhat hampered through natural confusion with sensational offerings of certain producers who portrayed vice, vicious den and vicious men and women, in order to "do" the most sensational thing ever.

But the efforts of the girl investigator (Virginia Brooks) were not misunderstood, for almost from the opening performance of the play at Chicago, a perfect deluge of indorsements began to flow in to her.

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The olio includes Joseph K. Watson, the Salsa Winston Fingers Duo and the Four Groceries. Among the principals are Fay Odell, Irving Hay, Charles Morry, Murray Simmons, and others.

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A tabloid musical comedy is promised in the Song Writers' Review, the leading attraction at the Cosmos this week, in which five song writers will feature their own songs, with the assistance of five girl singers and five pianos for the instrumental effects.

A special feature will be Miss Florence Kirk, a noted Philadelphia concert, oratorio and church singer, long soloist of the Trinity M. E. Church, in a repertoire of selected songs. Miss Kirk is a pupil of Alfred Cogswell, of the Cleveland Conservatory, and of Frederick Peakes, of her native city. The third big number will be the Koma Japs, in an exhibition of acrobatics, jugglery, and wonder feats. Two other acts will appear which will be announced in the program, and the Pathe weekly pictures of important events, and a series of photoplays will also be shown.

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COMES FROM SOUTH SEAS TO PLAY ROLE
An interesting figure in the great "Blue Bird" production, now on view locally, is a little miss from Sydney, Australia. Editha Kelly came all the way from the South Seas to play the role of Myrtil in Masterlinck's fantasy. She is the principal newcomer in "The Blue Bird" company, most of the others having been seen here before. Masterlinck's fantasy, her stage opposite in the role of Tityl, hails from London, England.

The little actress made her first appearance in one of the organizations directed by J. C. Williamson, the Australian theatrical manager. She took successfully the part of the infant Trouble in "Madam Butterfly." Later she was cast for more important juveniles, a copy of "The Blue Bird" fell into her hands. After following the young heroine in her adventures to the very last page of the book, she exclaimed in two accents: "I shall play Myrtil!" Two years later the ambition was realized.

Editha Kelly and Burford Hamden—the girl and boy heroine of the fantasy—are inseparable companions. This week they will do Washington together. Burford taking many snapshots of the nation's capital and Editha leading in the frequent shopping expeditions to buy Christmas gifts for their friends overseas.

WHITE SLAVE PLAY IS NOT OFFENSIVE
The presenting of "Little Lost Sister," a "dram" play, widely indorsed by investigators, improvement leagues, and anti-vice societies, has been somewhat hampered through natural confusion with sensational offerings of certain producers who portrayed vice, vicious den and vicious men and women, in order to "do" the most sensational thing ever.

But the efforts of the girl investigator (Virginia Brooks) were not misunderstood, for almost from the opening performance of the play at Chicago, a perfect deluge of indorsements began to flow in to her.

"Little Lost Sister" is not a grim, offensive portrayal of vice, but a sincere story, pointing the evils of the underworld and the ways to be avoided, showing seemingly innocent pitfalls, which too often prove so dangerous. In this way it is doing a world of good.

where they are seen and heard in several original monologues and parodies.

The olio includes Joseph K. Watson, the Salsa Winston Fingers Duo and the Four Groceries. Among the principals are Fay Odell, Irving Hay, Charles Morry, Murray Simmons, and others.

Cosmos—Vaudeville.
A tabloid musical comedy is promised in the Song Writers' Review, the leading attraction at the Cosmos this week, in which five song writers will feature their own songs, with the assistance of five girl singers and five pianos for the instrumental effects.

A special feature will be Miss Florence Kirk, a noted Philadelphia concert, oratorio and church singer, long soloist of the Trinity M. E. Church, in a repertoire of selected songs. Miss Kirk is a pupil of Alfred Cogswell, of the Cleveland Conservatory, and of Frederick Peakes, of her native city. The third big number will be the Koma Japs, in an exhibition of acrobatics, jugglery, and wonder feats. Two other acts will appear which will be announced in the program, and the Pathe weekly pictures of important events, and a series of photoplays will also be shown.

Casino—Vaudeville.
The Arionas, daring breakaway trapezists, in a sensational act, will be one of the special features of the Casino bill this week. A merry little farce, "The Invention," will be presented by Constantine Windom and a capable company, and more meriment will be found in "The Corner Grocery," a comedy sketch to be presented by Marx Hart and Mrs. Hart. Nixon and O'Neill will furnish some songs with chatter, and Rubie Willis a musical specialty. The added attraction of the "Surprise Party" on Tuesday and Wednesday evenings; the prize dancing contests Thursday evening; the new feature, "The Children's Toy Store," at 4 o'clock Friday afternoon. When fifty prizes will be awarded to lucky children, and the Amateurs Friday evening. Motion photoplays will be shown at each performance.

Garden—Feature Films.
At the Garden Theater on Monday will be shown a four-reel subject entitled "The Mystery of St. Martin's Bridge." "Checkers," the dramatic success of two continents, will be given a photographic representation on Tuesday and Wednesday. This picture is the latest release of the All-Star Film Company, and includes the entire original company, including Thomas W. Hoes, James Hagan, and Gertrude Shipman. On Thursday and Friday the principal attraction will be the origi-

nal Pasquall version of Eulwar Lytton's "The Last Days of Pompeii," in eight reels and prologue. Millions have read this famous story, and will be delighted with the actual portrayal of their favorite characters. Over 10,000 people have been used in the production. "The Hills Sculpers," an adaptation from one of Rudyard Kipling's stories, will be the special attraction on Saturday. The Garden Symphony Orchestra of soloists will render appropriate musical settings for all of these features.

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